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ABSTRACT

Suggestology is the scientific study of the psychology of suggestion and Suggestopedia in the application of relaxation and suggestion techniques to learning. The approach applied to learning processes (called Suggestopedic) developed by Dr. Georgi Lozanov (called the Lozanov Method) utilizes mental and physical relaxation, deep breathing, positive suggestions, and background music to increase the amount of material learned in a given time, or reduce the amount of time necessary to learn new material. Theoretically, through the Suggestopedic approach, information bypasses emotional blockage and anti-suggestive barriers to go directly into the long-term memory area of the brain. This makes learning not only faster, but more enjoyable for both children and adults and results in a higher retention rate. In addition, the self concept of the learner is enhanced both as a result of higher achievement and the positive suggestions which are a part of the approach. While research results are sparse and not readily available in English translations, there is ample evidence that the method is highly effective in a wide variety of learning and therapeutic settings. Additional experimental projects and practical applications are needed to assess the effectiveness of the method in specific settings and under realistic conditions as they are found in schools, hospitals, clinics, and agencies where teachers and counselors work. (Author)

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ESSENTIALS OF SUGGESTOPEDIA

A

PRIMER

FOR

PRACTITIONERS

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ESSENTIALS OF SUGGESTOPEDIA - A PRIMER FOR PRACTITIONERS

FOREWORD

Since early 1974, we have attempted to learn of research projects utilizing Suggestopedic applications, try basic Suggestopedia in a number of individual and group settings, and share with those who were doing the same thing. The applications have ranged from brief pilot projects involving few individuals, to semester-long experimental designed programs, from pre-school through the adult level, and have occurred in public and parochial schools, military installations, university classrooms, university counseling centers, and community agencies. They are all still quite exploratory. Little has been written or shared outside a small Suggestology communication network involving some half-dozen individuals and locations. A few presentations to graduate classes, state conferences, and teacher's workshops have occurred in the past year. While one hears of planned professional organizational structures and English publications or translations, little progress along these lines exists. That it will come is inevitable.

In the meantime, there are teachers and counselors who are providing their time, talent, and settings to assist in the projects which are underway and participating enthusiastically in planning for further pilot projects or experiments. We have had little to provide them except the most general explanation of the Suggestopedic concept and vague descriptions of what was attempting to be done. They have uniformally responded with interest and a willingness to try the projects we propose. That they continue to do so is testimony to their concern for their students and counselees, as well as their openness to new approaches and faith in professional colleagues. Our major concern has been that Suggestopedia would be confused with the more well-known approaches with which it shares some common factors (relaxation, autogenic, bio-feedback). Our fear is that it will be diluted by the esoteric and mystical, if not subverted by commercial and popularized variations. We have, therefore, stressed practical applications in schools and clinics; used sound, albeit simple, research designs; developed multiple treatment groups when possible; employed evaluation when feasible; and looked upon the whole in an experimental way.

For those who are helping in projects and those who have discussed planned experiments, a survey of the theory and application of Suggestopedia in both its classic and abbreviated versions is attempted. The appendix includes transcripts

of a sample relaxation training sequence and a typical daily relaxation sequence used with older students and adults. An outline of a daily class schedule is also provided. For those who are interested in additional reading, a selected list of references is included. Finally, a list of the musical compositions which are currently being employed as background music is added. For the teacher or counselor who has a special project in mind, we are always available to help in any way we can with encouragement and support. While our answers are few, we will gladly share our experiences and problems in applying Suggestopedic processes to learning and therapy.

INTRODUCTION

Would you be interested in an approach that research indicates increases learning capacity and retention? One that does not require extensive training or a special setting. One that can be used with regular classes, small groups, or even in counseling. One that uses available equipment and requires little or no expenditure of funds. One that is easily explained, readily accepted, and generally supported by teachers and students. One that presents few, if any, methodological, theoretical, or practical problems. One that includes several sound, time-tested elements, yet has an aspect that keeps it new and exciting. Idealistic? Well, perhaps, and quite likely one does not exist; but one that currently comes as close as any is Suggestopedia.

Research indicates that, despite the effortless learning setting, material coverage is 5 to 50 times more, with retention equal or exceeding traditional methods when Suggestopedic processes are employed. It seems that more material can be covered in the same time, or the same amount of material can be covered in much less time, depending on the needs of the learning group and setting. If you were an observer to the Suggestopedic approach, your description might be that students are relaxed and passive, but absorbing the material in an intuitive manner while listening to music. What is happening and why it works is a very complex matter. In a brief fashion, however, we would like to present an elementary review of Suggestology and Suggestopedia, with some mention of existing and planned projects using the Suggestopedic approach.

SUGGESTOLOGY AND SUGGESTOPEDIA

Suggestopedia is a relaxed process of learning based on the psychology of suggestion, or Suggestology. It was devised by the Bulgarian psychiatrist, Dr. Georgi Lozanov, and often is referred to as the Lozanov method. Lozanov became interested in suggestion in the early 1960's as a member of the staff of the Medical Post-Graduate Institute in Bulgaria. His own description of his early work centered on the realization that there was no significant difference between the success rate of the various therapies being employed by the Department of Psychiatry, to which he was assigned. In an early attempt to relate patient preference to therapeutic technique, they would describe several basic approaches to incoming patients, primarily individuals suffering from various neurotic conditions, and allow them to select the therapy which they felt would be most beneficial. They were, for example, given an opportunity to select from hypnosis, drug therapy, psychoanalysis, a Pavlovian type of conditioned response, or behavioral therapy, and what might generally be described as an European adaptation of client-centered therapy. By the mid-1960's, Lozanov concluded that the patient's choice of therapy bore direct relationship to success of the therapeutic process. The patient's expectations of positive results were likely to be verified in a sort of self-suggestive process. Lozanov then expanded his interest in suggestion to the surgical field, developing what was called, "thought anesthesia" and in 1965, the Institute accepted this suggestion-based technique as an acceptable method for surgery in their medical clinics.

EARLY APPLICATIONS TO TEACHING AND THERAPY

In 1966, the Bulgarian Ministry of Education established the Institute of Suggestology in Sofia, Bulgaria, as a part of the University of Sofia, for the continuation of Lozanov's research. The first educational application was the teaching of foreign language; English, French, German, Italian, and Russian to adults, followed by application to mathematics, history, literature, physics, chemistry, and biology from 1967 to 1972. In 1972, the program was adapted for elementary school subjects. Lozanov reports that it is now used in selected schools from nursery school through the university level in Bulgaria with a number of applications in Russia. In 1972, the University of Toronto sent a team of teachers to be trained at Sofia who returned to begin the method

in Canada, and later, as a program of the Canadian government in 1973 and 1974. Reports indicate that the teaching of language, English and French, has been the primary application of Suggestopedia in Canada to date. In 1974 and 1975, there were reported research projects utilizing Suggestopedia in teaching Hungarian at the University of California in San Diego, Spanish at Texas Tech, Introductory Psychology at Pepperdine, language at Iowa, and elementary reading in Georgia. There were undoubtedly a number of other projects or experiments of which we are not aware. At the first International Congress on Suggestopedia held in the western world at Los Angeles in May of 1975, Lozanov indicated that more and more applications of Suggestopedia were being reported and that some modification of his classic method was taking place. The original or classic approach, however, still serves as the basis for the theoretical application. A Journal of Suggestology has been established in Bulgaria, but currently does not have an English edition.

CLASSIC SUGGESTOPEDIA

Lozanov has made some basic modifications in the application of Suggestopedia to learning in recent years; however, the basic approach which he developed in the mid-1960's remains essentially the same for work conducted in the Institute. Apparently Canadian applications have also remained rather true to the original. While he emphasizes the fact that Suggestopedia can be used with any class size and under any physical conditions which are not too distracting, there is no question as to the desirable setting. In the Institute, the standard class size is twelve, and the class arrangement is in a semicircle facing the teacher. Recliner lounges with a swing-away type desk is the standard equipment. The rooms are relatively small in keeping with the small class size, with two loud speakers located on the front wall and a small stage area in one corner which is used for role playing, and a conveniently placed television set which can be used for the presentation of material and for closed circuit viewing of presentations of other classes. Although currently the length of classes varies from less than an hour to an entire day, depending upon the subject matter area, therapeutic use, or age level, the original three to four hour class period is recommended for language and other academic areas when used with high school age or above students.

The class period is divided into three distinct parts called the suggestopedic cycle. The first part involves a review of previously learned material from the previous day's new material presentation, and follows a rather typical

class approach using conversations between teacher and student, questions and answers, and clarification of prior material. Occasionally, it includes teacher/student and student/student role playing or group activities in either class size or small groups. The second part involves the presentation of new material in a rather traditional way for most academic subject matter areas. In language, this would be in the form of dialogues or presentation of new words, parts of speech, grammar, translations, and similar types of activities and would be conducted entirely in the foreign language. In other academic areas, it would consist of the presentation of new material which would be appropriate to the subject matter area being presented.

The final part of the Suggestopedic cycle is the relaxation phase which includes at least a one-hour session called a seance (used in the traditional French sense, rather than with the mystical interpretation). Throughout this session the students recline in their chairs, breathe deeply, and are in a relaxed state. Lozanov adapted traditional relaxation training and exercises and Yoga breathing techniques as the ones most appropriate for this relaxed state. A classical music background is maintained throughout the session and it is the purpose of this period to introduce and reinforce new material. It is here that the major responsibility falls on the teacher. Although the students are in a relaxed state, the teacher must present the new material in such a way so that it enhances learning. Relaxation exercises, as such, are not done as a part of the daily class since students are expected to be able to relax immediately and automatically as a result of training before actual classes begin. They are taught typical muscle relaxation which alerts them to the more tense areas of the body, but more attention is paid to the breathing exercises. Students are taught to breathe deeply and rhythmatically, preferably as a group since in the presentation of new material, particularly language training, the teacher presents material in rhythm with the breathing of the class. Students are trained in advance to breathe in a relatively slow rhythm which includes two seconds for inhalation, four seconds for retention, and two seconds for exhalation.

The seance is divided into two parts; the active part, and the passive or concert portion. The active part emphasizes an outward concentration on an external object such as a printed text, diagram, slide or audiovisual presentation, charts, or graphs. The teacher, during the active part of the seance, presents each bit of new material to the students three times for purposes of repetition. In foreign language, for example, each word or phrase

and its translation would be presented three times. Students are asked to watch the external stimuli, listen to the presentation by the teacher, and repeat the new information to themselves, all in rhythm with their breathing. Not only must the teacher present the new material in rhythm with the breathing, but also must vary the three presentations in a distinct manner. The first presentation is in a normal or declaratory tone of voice. The second is in a very soft whisper, and the third in a loud or commanding tone. Lozanov refers to these as the straightforward, subtle and authoritative presentations. They are used for variety and contrast, but also can be defended theoretically on the relationship of learning to the three intonations. In foreign language learning, the music is carefully selected to match the breathing and presentation of material by the teacher. For example, in language classes during this part of the seance, students learn to look at the text or visual presentation of the foreign phrase which will be presented during the time they are inhaling. The teacher will read the foreign language phrase as they retain the breath and the students look at the translation while mentally repeating the foreign phrase or word group. The teacher will pause as they exhale and continue breathing without a break in either the rhythm or the presentation of the material. Again, each item of new material is repeated three times in the three manners outlined.

The active part of the seance is over when the new material has been presented and it is followed immediately by the passive or concert portion. During this part, the students concentrate on inner learning, rather than on external objects. They continue to breathe deeply with their eyes closed while the teacher covers the new material in a different manner. Students are not requested to listen to the material directly and, in fact, are told to concentrate on the music and to maintain a relaxed state while continuing a good breathing rhythm. If they wish to concentrate on the new material, they are asked to imagine situations related to the presentation of new material. During this phase, the teacher presents the material, ideally in keeping with a music background in an interesting and emotional manner. In language, it might be the presentation of a dialogue using the new material. In art, it may be a description of art or facts concerning art or artists. Lozanov equates this passive part of the session to attending a concert and listening to program music while using one's imagination to visualize scenes and situations.

Using the suggestopedic approach, the Institute taught foreign language to almost 2,000 students in four years using a sequence which involved three language courses of one month each, scheduled six days a week, for three to

four hours a day. Classes typically learned 80 to 100 new words per class session, although there were some experimental situations in which over 500 new words were learned and retained with over 90% accuracy when tested three days later. In this manner, the student was taught the equivalent content of a one-year foreign language course in one month and exceeded the content of two years of foreign language training during the three courses.

THEORETICAL BASIS OF SUGGESTOPEDIA

Lozanov has developed a technique combining memory expansion and relaxation, creating an alert but relaxed state of mind, during which the anti-suggestion barriers are lowered and increasing the receptiveness of the individual to suggestion and retention of new information. He hypothesizes that everyone is continually exposed to suggestion from the environment. In order to protect oneself from receiving too much stiumuli, anti-suggestion barriers are established. The three anti-suggestion barriers are, first, the critical-logical barrier, which rejects all that does not make a logical impression; the intuitional-affective barrier, which rejects all that does not create a feeling of confidence and security; and the ethical barrier, which rejects all that contradicts the principles and values of the individual. In by-passing the defense mechanisms, it is possible to reach the unused 90% of the brain with a resultant increased learning speed and retention of material, with very little effort on the part of the individual. Relaxation techniques and deep breathing exercises are used in order to reduce anxiety, free the mind of distractions which hamper learning, and allow the new material to be more easily received and retained. Lozanov theorizes that much of the difficulty in retaining new material can be attributed to the fact that it must compete with old or existing material and that in the relaxed state this condition is alleviated to a great extent. The role of music is to support the learning process by acting as a medium to activate the subconscious. In effect, by being in a relaxed and tranquil state augmented by a musical background, there can be a direct flow of information to the unconscious regions which results in automatically assimilating the material with speed and economy of effort, not possible under any other learning conditions. In addition, theoretically, language input into the right hemisphere of the brain is possible only if it is accompanied by music or uses a poetic mode. The musical background and rhythmic repetition of material in Suggestopedia provides for the language content to be lateralized in the left hemisphere and also to be coded in the right hemisphere.

MUSICAL BACKGROUND

Throughout history at least some kinds of music have been related to a relaxed and passive state which frees the individual from anxiety and worry. Baroque instrumental music of the 18th century is thought to be especially suited in placing the individual in a state of relaxation and meditation. Long before the emphasis on the increase of alpha waves in the brain was an area of scientific concern, Baroque music was believed to influence, or move, the human soul in a way which was directed toward man's reason, rather than the exciting or passionate sweep of either heavy concert or romantic music. The Baroque belief in music's power to liberate the mind from earthly concerns is typical of Indian music which attempted to create the same conditions for meditation by those who practice Yogi. The contrast of sounds, soft and loud, paired with the contrasts of instruments, particularly the slow movements, was thought to have the inherant qualities of suitable backgrounds for reading, thinking, and problem-solving. However, music as a background must avoid monotony and the slow movement must not induce sleep. The slow movements, particularly the pastoral sequences, such as found in the works of Bach, Vivaldi, Handel, and to some extent, Strauss and Hayden are thought to be particularly appropriate as background music for relaxing and learning.

RELAXATION

The use of relaxation has an extensive history in medicine, psychology, psychiatry, and education. The pioneering work in the 1930's of Edmund Jacobson was based primarily on the Watsonian notion that thoughts and feelings were actually located in the peripheral musculartur̃e. Jacobson's techniques of relaxation, developed to aid people suffering from anxiety, were practiced in various forms in Europe and in this country with increasing therapeutic applications. Few have based an entire therapeutic program on relaxation, although Dixon and Dickel are perhaps the closest to it. Applications in natural childbirth and in clinic and hospital settings were the most frequent utilizations of relaxation until very recently.

At this point, relaxation must be classified as an older method, both for tension reduction and anxiety inhibiting objectives, but increasingly new applications and modifications are becoming more apparent in the literature. The use of relaxation as an essential element in the Wolpe model of desensitization, and the identification of the counselor as the positive reinforcement source in relaxation applications in operant conditioning, are recent cases

in point. The theoretical premise that anxiety and relaxation are incompatible states of the organism leads to the conclusion that relaxation is of benefit. What is of benefit, is still open to question.

It is likely that the relaxation itself, while an important factor, is less important than the condition created by the therapist, counselor, or teacher. A warm, understanding, sympathetic setting induces a state of mental calm which may well be more important than the muscle relaxation which is used as the vehicle in relaxation training and exercises. In fact, the evidence that it is possible to achieve muscle relaxation without reducing tension and anxiety supports the major importance of mental relaxation in the relaxation process. The acceptance of this premise is essential in the use of counter-anxiety imagery, although it now appears that relaxation with desensitization produces the same outcome as deliberate tension desensitization techniques.

SUGGESTION

Relaxation procedures, particularly those which employ suggestion in order to insure mental relaxation as well as physical or muscle relaxation, have similar objectives and follow the same generalized procedures. This is particularly true of relaxation training and techniques as proposed by writers such as Wolpe, Hartland, Lazaraus, and Wine. They all, in addition to the generalized methods of relaxation, attempt to employ a suggestive-persuasive-reeducative approach which is aimed toward increasing the self-confidence, self-understanding, and situational control of the individual or groups. While the emphasis at times in individual therapy has been on one of these aspects, it is likely that all three will be emphasized in the use of relaxation as a therapeutic approach.

Care should be exercised to avoid the confusion which frequently exists between relaxation, even when combined with suggestion, and the more specific therapeutic techniques of hypnosis or the popular Transcendental Meditation approach. The relaxation approaches outlined here emphasize the relaxed but alert state of the individual, as opposed to the induced somnulent condition of hypnosis. Although hypnosis is frequently seen as heightening responsiveness to suggestion, research is inconclusive concerning its effect in learning, with recent research indicating that hypnosis inhibits learning efficiency. On the other hand, relaxation as an end in itself, or when combined with fantasy, has produced excellent results in a number of learning settings.

Typical classroom conditions in science, language, drama, and vocational subjects have utilized relaxation and imagery in order to increase the retention of cognitive material. In a relaxed state, for example, students visualize a scene involving the meaning of a foreign word or phrase, imagine how they would portray a dramatic scene, or under the direction of the teacher, imagine a fantasy trip as electrons in a force field or a white corpuscle in the bloodstream.

SELF CONFIDENCE

Both Suggestology and Suggestopedia make use of the positive and encouraging atmosphere not unlike that emphasized in all helping professions. In addition, however, the counselor, therapist, or teacher must maintain a position of knowledgeable authority on one hand and the ability to develop a sympathetic understanding with students on the other. It is believed that one remembers best those things which come from an authoritative source; thus, one of the repetitions used in the seance includes reinforcement in an authoritative tone. It is also important that students have confidence in their own ability and in the success of the teaching or therapy. As such, a positive atmosphere and inspirational statements are frequently incorporated in the relaxation and suggestive sequences. Students are encouraged and complimented in a positive and hopeful manner. If mistakes are made, they are corrected, but in a quiet and non-critical way.

Lozanov makes the transition from psychotherapy to teaching with a very simple logic. Essentially, all psychotherapeutic methods are aimed toward increased communication on the part of the individual and teaching is, by definition, an organized communication system. Attempts to apply psychotherapeutic techniques to school learning settings have not been successful, but the possibility of suggestopedic application to a wide variety of academic areas and school levels is quite promising. Since interpersonal communication is simultaneously conscious and unconscious, and much of learning is based upon peripheral perception, techniques devoted to emphasizing these aspects should be particularly helpful. For example, if the input of learning is into the conscious and unconscious at the same time, it is best if they are harmonious. If there are differences between the elements, for instance, teacher words of encouragement and teacher intonation or body language conveying discouragement, learning will be made more difficult or the individual will become non-receptive.

Much of the outcome of Suggestopedia is in terms of personal adjustment. At all levels Lozanov indicates that individuals have increased their self concept and have emerged with a changed attitude about themselves. Essentially, he feels that individuals through past learning have experienced difficulty in assimilating positive and helpful suggestions and have become discouraged and doubtful of their own abilities. Much of the Suggestopedic technique is to have individuals repeat positive statements and suggestions to themselves in an overall atmosphere of positive encouragement.

When one separates the elements of Suggestopedia, it would appear that it is not unlike the Wolpe reeducative process using relaxation as the basic medium, coupled with a phenomenological or humanistic approach to increasing self concept through suggestion, with some of the overtones of Rosenthal's self fulfilling prophecy, and equal parts of authority and mystique. Whatever the basic ingredients, and Lozanov indicates that the ingredients are not original with him but that the approach and program which he has developed is new and different, the fact remains that Suggestopedia even in its classic sense has a long and successful history. Unfortunately, the research is not readily available in English at this time. The greatest value, perhaps, will come in the modifications and applications of the technique or method as they are now being experimented with in this country. Our experiences, therefore, have been more in application and modification than experiments using the classic approach.

CURRENT MODIFICATIONS AND ADAPTATIONS

Except in the teaching of a foreign language to adults, it is unlikely that the conditions and time factors necessary for the classic approach in Suggestopedia will be possible. Perhaps the nearest to the classic method is the one utilized by the Canadian government in teaching either French or English to mono-lingual government employees. They release individuals for two to three hours each day and the training is a part of their regular work assignment. The two hour daily summer session university class would also provide the time element which is characteristic of the more traditional Suggestopedic approach. The evidence of successful results using Suggestopedia in less than the long class period seems to make suggestopedic approaches more promising than originally thought. Class periods as short as one-half hour in length have been utilized successfully, particularly with elementary school children. The sequencing of the material also appears more flexible than

Lozanov indicates. In a number of instances, the relaxation or seance session has been used at the first part of the period, particularly with hyperactive children or anxious adults. Although the research is limited, it would appear that this modification works quite well.

Also, one does not seem to be required to carry out every phase of the seance session, particularly ones which involve repeating new information in rhythm with the music. Using a musical background and varying voice intonations, even though not in time with the music, have proven effective. We also have one project in which we repeat the new material twice instead of the classic three times. Lozanov feels quite strongly about the use of classical music, not only because of the nature of the relaxation which is induced by classical music, but also because of the aesthetic benefits which may be derived. He reports that elementary school children are interested in classical music and that they develop a love for it as a result of having it in the background during their class periods. He also indicates that adults who have not been exposed to classical music develop an interest in the opera and in concerts as a result of using it as a background for therapy or learning. Canadian programs have used classical music in the traditional sense, but have received some comments from the young adults in their programs that they find the classical music dulling and monotonous. Although it may be the selections rather than the type, they report that they plan to experiment with some different types of music in their program in 1976. In some of our initial research projects, students expressed an interest in a greater variety of music, rather than utilizing the same musical background on a daily basis. Appropriate background music for children still seems to be a problem although we lean to classical music as the best available at this time.

Physical facilities do not seem to be of great importance, as long as they are reasonably comfortable and there are no external noises which detract from the effectiveness of the approach. Schools tend to have larger classrooms with poor acoustics which, when added to the problem of inexpensive sound equipment, compounds the difficulty. In our original research projects, we used a cassette recording with relaxation instructions and approximately twenty minutes of background music for the seance session. The cassette did not provide sufficient volume for the musical portion without distortion, so in the early stages of the experiments, we switched to reel to reel tape. We continued the practice of using the relaxation instructions on the tape with the music until recently. In several settings, we now find that it is best to use reel to reel for the music with the relaxation instructions being

given at the beginning and end of the seance by cassette. While in some cases the teacher may personally provide the relaxation directions, it is felt that the consistancy of the directions by use of the cassette is a preferable technique. This procedure also allows the changing of the background music from time to time. In one adult learning setting which meets three times a week, three different recorded background programs are used. We have also concluded that quiet background music, even of the more popular variety, works as well if not better than the heavier classical music with young people. This is especially true with minority youth, so in a high school level remedial project, we have utilized appropriate music performed by Black artists.

CURRENT AND PLANNED SUGGESTOPEDIA PROJECTS

It is easy to be enthusiastic about the application of Suggestopedia to the learning and therapy projects we currently have under way; but, with few exceptions, they have not been designed as carefully controlled research projects and therefore cannot all be reported in terms of statistical significance. Many, in truth, are only small pilot projects or experimental applications designed to learn more about a single element or setting carried out by graduate students, fellow educators, or cooperative colleagues. They have, however, been conceived with interest, pursued with enthusiasm, and maintain an element of fun for teacher and student or counselor and counselee alike.

The most carefully controlled Suggestopedia project was in teaching first year Spanish at the university level. One treatment group was taught with the Suggestopedic approach for the two regular lecture periods while participating in two standard language labs each week. A second class received the Suggestopedic treatment in both lecture and lab periods. Matched with a control class, language achievement measured at the end of the semester favored the Suggestopedic groups at the .01 level of significance. There was no significant difference between the two treatment groups. The effect of Suggestopedic process on class attendance was inconclusive; however, student evaluations showed about one-third preferred a typical class setting, almost one-half preferred the Suggestopedia method, and the remainder indicated no clear preference. Individual analysis of achievement revealed Suggestopedia helped students in the lower grade point average range more than those with higher grade point averages. Instructor evaluation revealed positive indications for the Suggestopedic approach, particularly in areas of listening reinforcement and retention. In continuing the project, need for smaller classes (regular university language classes were employed in the original project), better sound equipment, and

quieter classroom conditions (the class was adjacent to a major building construction site) were cited. Allowing students to change from the experimental to traditional class section if they preferred and using a variety of musical backgrounds were practical suggestions of students and instructors.

Basic airmen in an area military installation who have failed to pass the Airman Qualification Test are dismissed from their assigned duties to attend a remedial English course, three times per week for a three-month period. One class is using a Suggestopedic approach to present the material. Control classes are being taught in a traditional manner. Due to the nature of the groups and realities of the learning setting, modifications of the fundamental Lozanov method is being used to present the material which must be covered. The experimental class is responding well and pre- and post-test results, as well as individual and academic measures for the control and treatment groups, will be compiled for review by the civilian and military personnel concerned with the program. At this time further adaptations, some of them along the lines of the planned elements mentioned later, are being considered.

A class of 20 minority 5 year old Headstart children is participating in a year-long project using Suggestopedic application on a daily basis. Major objectives include the teaching of basic concepts (parts of the body, colors), increasing visual imagery, musical experiences, building self concepts, and relaxation. Again, the nature of the group and the reality of the setting provide limitations and dictate processes. The procedure has been one of gradual introduction as opposed to a full-scale daily process from the beginning. Early in the year, classical music was introduced as a daily background to selected class activities. In separate units, children were introduced to basic concepts which were later made a part of the Suggestopedic process. Rugs used for afternoon naps provide a familiar spot for the relaxation phase, which is scheduled as an early morning activity. Emphasis on visual imagery, moving from familiar objects to active scenes, was combined with elementary breathing and relaxation exercises and a classical music background. The close of each session includes positive, reinforcing, self-enhancing suggestions for the day. While a matched control group comparison is not possible at this time, some general change factors should be identified by the end of the year. In 1976-7, a number of similar projects have been planned which will provide a more broad-based research design for the continuation of this early childhood approach.

Using a free six-minute spot on a local weekly commercial television program, adults with classic tension symptoms were invited to participate in a two-week project involving daily training in tension reduction through a community counseling facility. Twenty-two adults responded with a variety of anxiety, tension, and headache complaints. Some were under the care of a physician and some were on medication. Twenty acceptable subjects were divided into two treatment groups. One group was provided rather standard bio-feedback training along with instructions in relaxing and breathing exercises. The other group used autogenic tapes with a classical music background (the "Venus" selection from "Planets"). There were significant reductions of tension symptoms as reported by the subjects and as measured (baseline to end readings); however, there was no significant difference in the tension reduction between the two treatment groups.

A special methadone program for heroin addicts uses music and relaxation on an individual basis as a part of the daily visit to the clinic. This has been a sequential process using relaxation directions without music to start the relaxation training, followed by bio-feedback training, and finally, relaxation with music which continues as a part of the counselee's program. The addition of positive suggestions as a re-educative process is planned, as is a program to introduce a learning experience (Spanish language or English language) to aid in the sense of accomplishment, as well as to use the achieved relaxed state in a productive activity.

A pilot project established two small groups (8-9 subjects) based on classification as internalizers or externalizers, as identified by Rotter's scale definitions. Using music with autogenic and bio-feedback approaches, no significant difference in relaxed states was found between the two methods; however, contrary to expectations, externalizers were found to have achieved more relaxed states as measured by bio-feedback instrumentation regardless of the method employed. Larger numbers of subjects and more carefully designed treatment groups are planned to clarify these early findings. Part of the design will include more clearly identified Suggestopedic processes for an experimental group.

A study of the relationship between the relaxed state and memory is currently underway in a rather traditional learning laboratory research design. Recognition in long term memory should be facilitated by relaxation preceeding and during the acquisition of audio and visual material. Several treatment groups are being used to evaluate information processing by checking recognition 48 hours after acquisition. Experimental groups include progressive relaxation (muscle group relaxation), mental relaxation (breathing and imagery), and a combination of physical and mental relaxation. The addition of a musical

background to the third treatment modality is an approach which is Suggestopedic in nature, although it is a one time learning experience rather than a continuous process. Results, when available, however, should be helpful in further evaluating and modifying the more typical Lozanov method.

Currently at some stage of program planning or research design, and indicating possibilities of implementation during the year, are other Suggestopedia projects. In addition, there are interesting or obvious areas for Suggestopedia which we hope someday to use for demonstration or experimentation. A study skills program serving university freshmen has continuous groups through a structured study skill training sequence. Suggestopedia should be easily adapted to this type of material presentation, and an experimental group's achievement as compared to control groups would fit a classic design pattern. Small tutorial groups of educationally disadvantaged freshmen students taught by peers constitutes yet another logical adaptation for Suggestopedia. Resource teachers in Special Education work with small groups of students in remedial and personal areas as a part of regular school programs. With a number evidencing hyperactive behavior, Suggestopedia would provide a practical methodological vehicle for these programs. While there are few self-contained Special Education classes remaining as a result of mainstream reorganization (Plan A in Texas), the type of material and repetition which are essential to such groups should respond easily to Suggestopedia. The emphasis on bi-lingual education during the early school years is another area which has many elements which should make Suggestopedic adaptations relatively easy in almost any school situation.

The increase in open concept schools, many with daily opening exercises, would seem to offer an opportunity to use Suggestopedia in a personal way with an entire school as opposed to presenting academic material to small groups. Somewhere we would like to find a school with an extensive and effective group guidance program which would add Suggestopedia to the ongoing group process. As we talk to high school teachers there seem to be almost unlimited applications beyond the usual classroom application of Suggestopedia. The increase in drug education and sex education programs with both cognitive input and experential factors are cases in point. In like fashion, decision making classes and career guidance programs present similar opportunities.

Our experience with language learning through Suggestopedia has raised additional questions to which further research should be directed. Since Lozanov emphasizes the interaction between teacher and student as a major component of Suggestopedia, one could videotape a language unit (or entire

course) and use it with a class to evaluate the effect of the techniques without the personal teacher/student relationship. If one wished to evaluate the auditory influence only, a tape recording could be used instead of the videotape. One of our colleagues would like to hook students to bio-feedback apparatus to investigate physiological correlates of the various parts of the Suggestopedic cycle in a traditional Suggestopedia class.

Finally, we are sure there are numerous applications in counseling to which Suggestopedia could contribute. Using Suggestopedia, for example, in presenting information in career counseling and marriage and family counseling; or to exercise imagery in working through counseling problems. Perhaps as an adjunct, such as using Suggestopedic tapes in a daily self-administered supportive and re-educative way to enhance self-concept, raise levels of expectations, or even stop smoking.

CONCLUSION

Suggestology is the scientific study of the psychology of suggestion and Suggestopedia in the application of relaxation and suggestion techniques to learning. The approach applied to learning processes (called Suggestopedic) developed by Dr. Georgi Lozanov (called the Lozanov Method) utilizes mental and physical relaxation, deep breathing, positive suggestions, and background music to increase the amount of material learned in a given time, or reduce the amount of time necessary to learn new material. Theoretically, through the Suggestopedic approach, information bypasses emotional blockage and anti-suggestive barriers to go directly into the long-term memory area of the brain. This makes learning not only faster, but more enjoyable for both children and adults and results in a higher retention rate. In addition, the self concept of the learner is enhanced both as a result of higher achievement and the positive suggestions which are a part of the approach. While research results are sparse and not readily available in English translations, there is ample evidence that the method is highly effective in a wide variety of learning and therapeutic settings. Additional experimental projects and practical applications are needed to assess the effectiveness of the method in specific settings and under realistic conditions as they are found in schools, hospitals, clinics, and agencies where teachers and counselors work.

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(NOTE: The proceedings of the International Congress on the Psychology of Consciousness and Suggestology, held in 1975 in Los Angeles, California, have not been made available.)

APPENDIX

SUGGESTOPEDIC DAILY CLASS SCHEDULE
(Fifty Minute Class)

INITIAL ORIENTATION AND TRAINING CLASS SCHEDULE
(Secondary Level and Adults)

TIME		TOPIC OR ACTIVITY
00-10		Introduction and Explanation
	00-02	General theoretical basis
	02-04	Current use and research results
	04-06	Suggestopedic process
	06-07	Outline of initial class and relaxation training
	07-08	Outline of daily class for rest of project
	08-10	Questions from students
10-22		Relaxation Training
	10-11	Description of relaxation training
	11-12	Purpose and use during project
	12-22	Relaxation training sequence
22-50		Initial Class Material Presentation
	22-28	Relaxation sequence
	28-48	Presentation of class material
	48-50	End of class sequence

DAILY CLASS SCHEDULE

00-20		Regular Class Activities (Review old material, discussion, exercises, tests, questions and answers.)
20-27		Relaxation Sequence
27-48		Presentation of New Material
	27-34	First Presentation (Straightforward presentation with instructional materials and/or outer references). External/Active/Relaxed
	34-41	Second Presentation (Soft presentation, no outer references or materials). Inner/Passive/Relaxed
	41-48	Third Presentation (Authoritative presentation, no outer references or materials). Inner/Visual Imagery/Relaxed
48-50		End of Class Sequence

Appendix B

RELAXATION TRAINING SEQUENCE

Sit in your chair in a way that seems comfortable for you. Sort of settle back in your chair. Jiggle your legs up and down a few times and then let them to drop loosely with your feet flat on the floor. You should be feeling more relaxed now. Hold your arms down at your sides and shake them vigorously, then allow them to drop comfortably in your lap. Look up at your eyebrows and then let your eyes close slowly. It is easier for you to check on how relaxation is progressing with your eyes shut. Take a deep breath and relax. Now, swing your head around slowly several times in a wide, loose circle, letting it settle forward into a comfortable, relaxed position.

We are going to concentrate on relaxing a number of muscle groups, but first we will make sure you are breathing deeply. To increase the feeling of relaxation, I want you to think the word "relax" as you breathe out. Now, begin breathing deeply, regularly, slowly. Inhale slowly and deeply, taking in as much air as you can hold. Hold the air a moment, then slowly exhale. Do not breathe through your mouth. Inhale - hold-exhale. Feel your lungs fill with air as you slowly inhale. Experience the slow fall of your stomach as you exhale - slowing - saying "relax" as you do so.

Fill the lower part of your lungs with air, then the middle part, then the upper part as I count from 1 to 5, then exhale very slowly as I count from 1 to 10 as you relax your chest and stomach. Ready. Inhale - 2 - 3 - 4 - 5. Exhale 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10. Again inhale - filling the lungs fully - now exhale - slowly - slowly - feel yourself relax. Once more - Inhale - 2 - 3 - 4 - 5. Now, slowly exhale - saying "relax" and feeling relaxed.

Now, continue to breathe slowly and deeply as I call attention to various parts of your body where tension may occur. Think of the feeling as you tense and relax these muscles. First, clench your fists. Hard, harder. Now relax them. Feel the relaxation. Continue to breathe deeply as we relax other muscle groups. Now tense the muscles in your arms and then relax them. Think of each part as I call it out - tense it, then relax it. Feel the tension - then the relaxation.

Wrinkle your forehead - relax. Frown - now relax. Feel the relaxation flowing into your forehead and scalp. Squint your eyes - relax. Clench your jaws - tight - now relax. Press your tongue to the roof of your mouth - hard - relax. Clench your lips - tight - now relax.

Press your head back - now let it fall forward - relaxed. Lift your shoulders - relax. Tighten the muscles in your chest - relax. Tighten the muscles in your stomach - relax. Press down on the seat of your chair - now relax. Press down on your feet - relax. Turn up your toes - relax.

Now as I call off the muscle groups - think of them and feel them relaxed. If they don't feel relaxed - try again to relax them. Ready - Toes and feet relaxed. Calves and thighs relaxed. Back and stomach relaxed. Chest and shoulders relaxed. Head and neck relaxed. Face and scalp relaxed. Arms and hands relaxed. Keep breathing slowly and deeply and concentrate on feeling relaxed as I talk to you about learning to relax easily and quickly.

Fine. Notice the warm sensation that flows over you as you are relaxed. Enjoy it. Savor it. Notice how full relaxation feels. Feel the relaxation as you breathe deeply. Waves of relaxation travel from head to toe. Notice how comfortable you feel. Enjoy the feeling. Breathe deeply - filling the lungs fully and emptying them completely.

Each time you practice relaxing, it will be easier for you and you will be able to obtain a deep, comfortable, relaxed feeling. If you practice relaxing daily, you will find you will be able to relax more quickly and deeply, helping you to feel refreshed and alert. You will also find that you can think more clearly, concentrate more easily. You will gain a greater feeling of personal well-being. More and more relaxed. Less tense each day - more cheerful - more optomistic - happier with yourself.

The more you practice, the more easily you will relax. When you practice at home, sometimes it helps to visualize a quiet and relaxed scene. Any scene that is pleasant and comfortable will do. It can be a lake with a sailboat, or a blue sky with fluffy clouds floating by, or a beautiful mountain, or a quiet stream, or a peaceful desert, or a green pasture. Anything that is quiet and pleasant and you like. A few minutes of deep relaxation helps to relieve tension and reduce fatigue while your mind stays alert and active, allowing you to respond quickly should you need to do so.

You are continuing to relax, breathe deeply. You find this a warm and pleasant sensation.

Now I am going to count from one to five. At the count of 5, open your eyes. You will feel relaxed and refreshed. Ready. 1 - more alert - 2 - becoming more alert and awake - 3 - returning to your normal state of awareness - 4 - feeling awake and refreshed - 5 - open your eyes.

CLASS RELAXATION TAPE TRANSCRIPT

Please assume a position with both feet flat on the floor. Place your hands on your lap, and start relaxing. Begin deep, regular, rythmic breathing. I will count from 1 to 5. Inhale deeply with the count, then exhale slowly as I count from 1 to 10. Ready? Inhale - 2 - 3 - 4 - 5. Now exhale - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10. Again, Inhale - 2 - 3 - 4 - 5; Exhale - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10. Once more. Inhale - 2 - 3 - 4 - 5; Exhale - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10.

Fine. Now you are becoming very relaxed. There is a very comfortable feeling coming over you. Let your eyes close very slowly. Take another deep breath, hold, exhale, relax. Continue to relax as you concentrate on the sensation of floating, floating, down through your chair. Floating, floating, floating. Downward, downward, downward. A good, heavy, relaxed feeling. Feel how relaxed and loose you are.

I am going to count once more as you relax more and more deeply, more and more completely. Ready - Inhale - 2 - 3 - 4 - 5. Exhale - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10. Your whole body is more and more relaxed. Breathe deeply again and allow yourself to relax as much as you can. Deeper and deeper. Floating downward. Very calm. Very relaxed. Very serene.

In this relaxed state you experience a feeling of well being and optimism that allows you to absorb new ideas more easily, to retain them longer, and repeat them readily. Maintain your body relaxation while your mind becomes more calm, more tranquil, eliminating all discordant thoughts. Breathe deeply. Calm and peaceful. Relaxing physically and mentally. Inhale - 2 - 3 - 4 - 5 . Now exhale. More and more relaxed, more and more receptive to the new material and ideas which will be presented to you. I am going to count backward from 5 to 1 as you become more and more relaxed.

Ready. 5 - more and more relaxed - 4 - relaxing physically and mentally - 3 - floating down, very calm and peaceful - 2 - a very pleasant feeling of floating and relaxing - and 1 - now you are relaxed yet alert - a condition which allows you to be at your creative best. Very relaxed.

Very relaxed, very receptive. Savor this pleasant feeling as you repeat these ideas to yourself:
Say to yourself, "I, and only I, have control over my senses and faculties."
Say, "If I am called, I can respond immediately and effectively."
Repeat this idea, "I can become absorbed in new ideas and material."

Say, "I can eliminate all distracting and disturbing thoughts."
Say, "My mind is clear and calm."
Repeat this idea, "I can think clearly and concentrate easily."
Say, "I can improve my abilities and memory."
Repeat this idea, "I have confidence in myself."
Repeat that idea again, "I have confidence in myself."

Now you are relaxed but alert. Calm but attentive. If you have difficulty recalling any material covered today, simply take a deep breath, exhale slowly and say to yourself - "Relax." You will find that what you are trying to remember will return much more readily. Now I am going to count from 1 to 3. At the count of 3, let your eyes open but retain your relaxed and tranquil feeling while maintaining your state of alertness and awareness, while your teacher presents new and interesting material to you.

Ready - 1 - 2 - 3. Let your eyes open. Everyone now listen with attention and interest to the new material.

(Elapsed time - approximately 7 1/2 minutes)

All right. Now everyone let your eyes close once more. Take a deep breath, exhale slowly. Relax and allow what you have learned to sink inward, slowly, deeply, indelibly.

Now I am going to count from 1 to 5. At the count of 5, let your eyes open and return to your normal state of awareness; refreshed, alert, feeling good. You will feel wide awake, energetic. You will feel stronger and more capable. You will find it easier to be cheerful and optimistic. Your work will go better and easier. You will feel better than you have felt before. Ready - 1 - more and more alert - 2 - feeling stronger and better - 3 - returning to your normal state of awareness - 4 - happy and confident - and 5 - open your eyes everyone. You feel very good. Very refreshed. This feeling will persist for some time to come. This is the end of the session.

Appendix D

MUSICAL BACKGROUNDS

In addition to the works of composers referred to earlier, a number of other recordings have been tried and used in various Suggestopedic applications. Since we are frequently asked the names of the compositions used, the major ones utilized as background music are listed below. Some of the performances are lengthy, some relatively short. Some are performed by single artists, some by concert orchestras or symphonies. All fit the major requirements of being relaxing without being deadly, and pleasant but not demanding of complete attention. Rarely is a work used in its entinity unless it is a brief one. At times it is repeated, or "looped", several times to provide the desired length. Most frequently, several selections are used to make up the 20 to 25-minute time span for the Suggestopedic relaxation portion of the typical class or session. Hopefully, those selected blend together. There obviously are almost unlimited possibilities of musical background music available and more becomes available all the time. It has occured to us that someone with the interest and talent could compose special music for Suggestopedic applications in much the same way as musical scores are written. This would be particularly helpful for use with children. At the moment, however, we use what seems appropriate from what is immediately available.

"Alborado del Gracioso" (Ravel)
"Clair de Lune" (De Bussy)
"Concerto No. 23 In A Major" (Mozart)
"Daphnis et Chloe, Suite #2" (Ravel)
"Quartet in D" (Haydn)
"Ich Ruf´ Zu Dir, Herr Jesu Christ" (Bach)
"Jesu, Joy of Man's Desiring" (Bach)
"L'Arlesienne Suites" (Bizet)
"La Valse" (Ravel)
"Le Bourgeois Gentilhomme" (Strauss)
"Lute Suite In E" (Bach)
"Metamorphosen" (Strauss)
"Num Komm´ Der Heiden Heiland" (Bach)
"Oboe Concerto" (Haydn)
"Pavan For A Dead Princess" (Ravel)
"Peer Gynt Suite #1, Op. 46" (Grieg)
"Peer Gynt Suite #2, Op. 55" (Grieg)
"Prelude and Allegro in E Flat" (Bach)
"Serenade in D Minor, Op. 44" (Dvorák)
"Sheep May Safely Graze" (Bach)
"Sleepers Awake" (Bach)

Selections from albums:
"Christopher Parkening Plays Bach" (Christopher Parkening)
"A Day In The Life" (Wes Montgomery)
"Help Me Make It Through The Night" (Hank Crawford)
"The Best of Hank Crawford" (Hank Crawford)
"Bach and Mozart" (Dinu Lipatti)
"Beethoven and Mozart" (Walter Gieseking)
"A Bach Recital" (Andrés Segovia)